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Course: P/J Vocal Part 3  
Teacher: Doug Friesen  
Assignment: Mini Unit Lesson Plan  
Due: Wed. July 13, 2011

## Orff Blues Lesson Plan – Day 1

Grade: 3

Duration: 1 period to teach the pattern, more (2-4) to do group work. (Done in Feb. for Black History Month)

### Prior Knowledge/Skills:

- Students should know how to recognize notes on a xylophone, metalophone or glockenspiel.
- Students should know which mallets go with which instrument
- Students should know the correct way to strike the instruments with the mallets (i.e. pressure, bounce and hand positions).

### Elements of Music:

- **pitch:** higher and lower pitch, pitch contour
- **timbre:** classification of instruments by means of sound production (e.g. wood sound of a xylophone, resonating sound of a metalophone, and ringing sound of a glockenspiel, also high (soprano), medium (alto) and low (bass) pitched instruments)
- **texture/harmony:** simple two-part rounds, ostinati

### Expectations:

**C1.1** play accompaniments from a wide variety of cultures, styles, and historical periods (*e.g., play an instrument accompanied by body percussion or found sounds; play a rhythmic or melodic ostinato*)

**C1.2** apply the elements of music when playing an instrument, (*e.g., timbre: sort sound sources by the way their sound is produced and make choices about which instruments will play in specific sections; form: change direction in a circle to show A and B sections of a song in ABA form; duration: sing a song first very quickly then very slowly, and explain how the different tempi change their experience of the music*)

**C1.3** create compositions for a specific purpose and a familiar audience (*e.g., create musical accompaniments create rhythmic ostinati based on significant words from a classroom topic or theme, then play them using instruments, body percussion, or found sounds*)

**C1.4** use the tools and techniques of musicianship in musical performances (*e.g., suggest where a change in dynamics would be effective; use available technology such as software, electronic instruments, or recording devices*)

### Mental Set/Warm Up:

- Explain that I will be playing a type of music called blues.
- Ask what the students know about the blues. Discussion on the origin of blues.
- Explain that I will be playing different notes, and that their job is to say the notes with me, and jump for each note in the right direction. (I will demonstrate).
- I will start playing the guitar, calling out the notes as I play and showing them with signals or words which way to jump. (E (to the front), E, AA (jump to the left), E, BBB (To the right), AA, E, A-B).

#### Activity:

- Students will jump and say the notes, as they say the notes, becoming familiar with them, I will send them to get instruments, then mallets.
- Students will continue to jump even when they have an instrument or mallets, until everyone is equipped.
- Students will be asked to sit, and as I continue playing, they will have to start finger tapping, then playing the notes as they say them, instead of jumping.
- Once students are confident with the basic blues section, I will ask students to remove the C and F notes to create a blues pentatonic scale.
- Students will then have the opportunity to solo in groups (i.e. metalophones, glocks etc.), over the basic blues pattern that we continue to play.

#### Follow-up/Reinforcement:

- Next class, students will be asked to improvise a solo to go on top of the blues cycle, which will become like an ostinato.

#### Differentiated Aspects:

- For students that have trouble remembering the notes, I will put them on the board for the follow up class for them to review and we will play it through as a large group first
- For shy students, we practice every part, even the soloing with multiple people in a large group first to help alleviate anxiety
- Lots of repetition so that students are comfortable with the basics before they are asked to solo
- For students with leg injuries, they will be asked to turn only, to avoid the jumping aspect
- For more severe cases, they can choose to raise a hand only, pointing to the correct direction if mobility is a large problem.

#### Assessment:

- Listening skills assessment
- Ongoing group work assessment, with final group presentation mark (with rubric)
- Self assessment (with rubric)

### Resources:

FM system, board, guitar, xylophones, metalophones, glockenspiels, and mallets.

## Orff Blues Lesson Plan – Day 2

Grade: 3

Duration: 1 period to teach the pattern, more (2-5) to do group work. (Done in Feb. for Black History Month)

### Prior Knowledge/Skills:

- Students should know how to recognize notes on a xylophone, metalophone or glockenspiel.
- Students should know which mallets go with which instrument
- Students should know the correct way to strike the instruments with the mallets (i.e. pressure, bounce and hand positions).
- Students should be familiar with the blues pattern from last class.

### Elements of Music:

- **pitch:** higher and lower pitch, pitch contour
- **timbre:** classification of instruments by means of sound production (e.g. wood sound of a xylophone, resonating sound of a metalophone, and ringing sound of a glockenspiel, also high (soprano), medium (alto) and low (bass) pitched instruments)
- **texture/harmony:** simple two-part rounds, ostinati

### Expectations:

**C1.1** play accompaniments from a wide variety of cultures, styles, and historical periods (*e.g., play an instrument accompanied by body percussion or found sounds; play a rhythmic or melodic ostinato*)

**C1.2** apply the elements of music when playing an instrument, (*e.g., timbre: sort sound sources by the way their sound is produced and make choices about which instruments will play in specific sections; form: change direction in a circle to show A and B sections of a song in ABA form; duration: sing a song first very quickly then very slowly, and explain how the different tempi change their experience of the music*)

**C1.3** create compositions for a specific purpose and a familiar audience (*e.g., create musical accompaniments create rhythmic ostinati based on significant words from a classroom topic or theme, then play them using instruments, body percussion, or found sounds*)

**C1.4** use the tools and techniques of musicianship in musical performances (*e.g., suggest where a change in dynamics would be effective; use available technology such as software, electronic instruments, or recording devices*)

### Mental Set/Warm Up:

- Ask students to take their places in last class' row formation.
- Play/jump through the blues chord sequence, stopping when everyone is in time.
- Before they get to play today, go over the different kinds of instruments. (At our school, we have soprano, alto and bass xylophones and metalophones. We also use glockenspiels).
- I will ask students to remove the C and F notes to create a blues pentatonic scale.
- I will start playing the guitar, (E, E, AA, E, BBB, AA, E, A-B). Students will start to play through it as yesterday.

#### Activity:

- Students will play and say the note names.
- I will stop the class to explain the terms solo and improvisation. I have the students make an arc with their arms above their heads while saying the word to help link it mentally with a kinesthetic motion. I will tell them that today everyone will get a chance to solo.
- We will pause while I ask the glockenspiels to put up their hands. (Thereby seeing who knows their instrument names, and allowing them to participate even if they aren't sure),
- I tell them that they will get to improvise, or do a solo first. Their solo will last through one cycle of the pattern, then they will rejoin the rest of us.
- The rest of the students are confident with the basic blues section, so they will continue to play the basic cycle with me, while the glocks get to solo.
- Each type of instrument will get to solo as a small group. Then we will try solos by row, boys or girls, people wearing blue etc.

#### Follow-up/Reinforcement:

- Next class, students will be asked to form small groups of 4 people in order to come up with their own compositions surrounding the blues section we have been playing.

#### Differentiated Aspects:

- For students that have trouble remembering the notes, I will put them on the board for the follow up class for them to review and we will play it through as a large group first
- For shy students, we practice every part, even the soloing with multiple people in a large group first to help alleviate anxiety
- Lots of repetition so that students are comfortable with the basics before they are asked to solo

- For students with leg injuries, they will be asked to turn only, to avoid the jumping aspect
- For more severe cases, they can choose to raise a hand only, pointing to the correct direction if mobility is a large problem.

#### Assessment:

- Listening skills assessment
- Ongoing group work assessment, with final group presentation mark (with rubric)
- Self assessment (with rubric)

#### Resources:

FM system, board, guitar, xylophones, metalophones, glockenspiels, and mallets.

## Orff Blues Lesson Plan – Day 3

Grade: 3

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#### Prior Knowledge/Skills:

- Students should know how to recognize notes on a xylophone, metalophone or glockenspiel.
- Students should know which mallets go with which instrument
- Students should know the correct way to strike the instruments with the mallets (i.e. pressure, bounce and hand positions).
- Students should be familiar with the blues pattern from last class.
- Students must be familiar with the names/types of our Orff instruments.
- Students must be familiar with the terms "solo" and "improvisation".
- Students should be able to listen to the end notes signaling the end of the cycle, and thereby take musical cues when to start and stop their solos.
- Students should be comfortable enough with the note progression that they can play it in small groups without teacher accompaniment.

#### Elements of Music:

- **pitch:** higher and lower pitch, pitch contour
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**C1.4** use the tools and techniques of musicianship in musical performances (*e.g., suggest where a change in dynamics would be effective; use available technology such as software, electronic instruments, or recording devices*)

## Mental Set/Warm Up:

- Ask students to take their places in last class' row formation.
- Ask students to remove the C and F notes to create a blues pentatonic scale.
- Play through the blues chord sequence, stopping when everyone is in time.
- I will start playing the guitar, (E, E, AA, E, BBB, AA, E, A-B). Students will start to play through it as yesterday, while we have different groups solo for practice.

## Activity:

- Students will play and say the note names.
- I will stop the class to review the terms solo and improvisation. I have the students make an arc with their arms above their heads while saying the word to help link it mentally with a kinesthetic motion.
- The students will play the basic blues section with me, while I have only 1 person (a volunteer) solo.
- We will hear solos by each type of instrument so we can hear what they will sound like with a whole group playing.
- We will discuss whether it was easy or difficult to hear the solo with the rest of the class playing, and what the rest of us can do so that the solo may be heard. (They will suggest playing softer or the soloist playing louder etc.) I will tell them to keep this in mind for next time.
- We will try it again with some more volunteers, this time with everyone else playing *piano*.
- We will talk about whether that was successful or not. If not, how else can we change the way we play.
- Students will form groups of 4, with all different instruments. (for example, there would not be a group with two alto xylophones in it), to lend a variety of sounds.

- Three students will play the cycle, while the fourth person gets to solo. They will continue to return to the cycle each time the solo is complete, and the next person will get to have their turn.

#### Follow-up/Reinforcement:

- They will be asked to present their compositions to the class, with each student having the chance to solo.

#### Differentiated Aspects:

- For students that have trouble remembering the notes, I will put them on the board for the follow up class for them to review and we will play it through as a large group first
- For shy students, we practice every part, even the soloing with multiple people in a large group first to help alleviate anxiety
- Lots of repetition so that students are comfortable with the basics before they are asked to solo
- For groups with students that are having difficulty remembering or following the blues pattern in time, I might assign a bass xylophone or metalophone to a strong player in the group to give them a sound that stands out as a cue that is easy to follow.

#### Assessment:

- Listening skills assessment
- Ongoing group work assessment, with final group presentation mark (with rubric)
- Self assessment (with rubric)

#### Resources:

FM system, board, guitar, xylophones, metalophones, glockenspiels, and mallets.